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INDUSTRIAL ART

PERSIAN ART.



ARTICULATEDLY there have been numerous indications that Persian art will soon be almost as fashionable in Europe and America as the art of Japan now is, a prospect which makes a sketch of this style of decoration eminently timely. The form of decorative art peculiar to the people of ancient Persia was largely influenced by the religion of the country as established by Zoroaster, who recognized in nature two great powers—Ormuzd, the principle of all that is good and useful, and Ahriman, the principle of all that is bad and pernicious—the one white and the other black. Many of the principles of Persian art are based on the antagonism of these two forces which control the world and the actions of its inhabitants. In emblematic art the cypress was selected by Zoroaster and his disciples as typical of the aspirations of the soul to heaven. This system of religion was thoroughly in harmony with the dreamy nature of the Persians, and established itself so firmly in their minds that when, in the middle of the seventh century of our era, the Mussulmans conquered Persia and forced upon the inhabitants the Mohammedan religion, many preferred to migrate rather than to change their doctrines, and carried with them to India their beliefs and principles, forming there the influential sect of the Parsees. Those that remained in their own country adopted a form of Mohammedanism which was not strictly orthodox, and which led to many a combat between them and the Turks.

The tulip and the rose occupy prominent places in the decorations of the Persians. Most of their fictile work is earthenware, though resembling porcelain in many points. This earthenware has a silicious body, owing to the natural composition of the sand employed, which gives it a peculiar affinity for colors, or rather for incorporating colors at a lower temperature than other pastes. This enables the decorator to use colors which would otherwise be burnt out before the glaze would melt. And thus we have on Persian faience light blues and other similar tints which exist on no other wares.

In Persian art we often find animals of peculiar construction, made up of human or animal elements combined in a way to circumvent the law of Mohammed which forbids man from attempting to rival the Deity in producing perfect beings. Thus we find a human head on a bird's body or a body so mutilated that the divine power will certainly never even conceive the idea of competition. Thus it is religion, and not ignorance in art, which is accountable for the singular productions we meet in the decorative compositions of the Persians.

In their fantastical mythology we find monsters not made out of parts of other animals, and which belong to the same family of imaginative creatures as the Chinese and Japanese dragons. These are the "ouran" or "ourambad," the "solam" or horse-head-

ed dragon, and the "simorg" or "simorg auka," which partakes more of the nature of the bird.

Another element from which many decorative principles emanate is the love of the populations of that part of Asia for hunting, especially with the hawk or falcon. In floral decoration their treatment is conventional and generally symmetrical. The ornament termed the "palm," though with no very apparent reason, is typical of their conventional flora, and is interwoven into the designs of all Cashmere shawls.

A peculiarity in the decoration of Persian faience is that each touch of color affects the form so well designated by the French as "goutte de suif" (tallow drop), being slightly raised in the centre and tapering off at the edges. A French traveller in Persia some years ago discovered that this effect of limiting the run of the melted enamel was produced by cir-

rative motives, and at the same time give a local color to the pieces.

Among the French art manufacturers who first used Oriental decoration, Deck, Collinot, and Parvilleé may be mentioned. Vieillard & Co., at Bordeaux, have produced many fine pieces of good design and at comparatively much lower prices than the other makers. The vase in the initial letter to this article and the Persian fountain elsewhere shown are specimens of the production of this house. The Arabian pot shows a Persian type both in form and in decoration, but of a bastard character, and exemplifies to a certain extent the transformation which the less refined Arabic races made in the exquisite style of Persia. The large ewer in porcelain on page 128 is probably of Chinese manufacture, for a great deal of porcelain of pure Persian type, especially in fine blue and white nankin, was made in China for the Persian market. At the last Vienna Exhibition the uncle of the Shah of Persia exhibited and sold an important collection of Persian-shaped ware made in China. Some of these exquisite productions can be found in S. P. Avery's collection.

In metal work the Persians are as original as they are in their other arts. The ewer shown on this page is made of brass hammered into the proper shape and then ornamented with engraved work very minutely and carefully executed. Medallions containing figures sometimes overlapping each other are separated by delicate scroll-work. In some of the pieces not designed to hold liquids the scroll-work is all open, the ground having been cut out with punches.

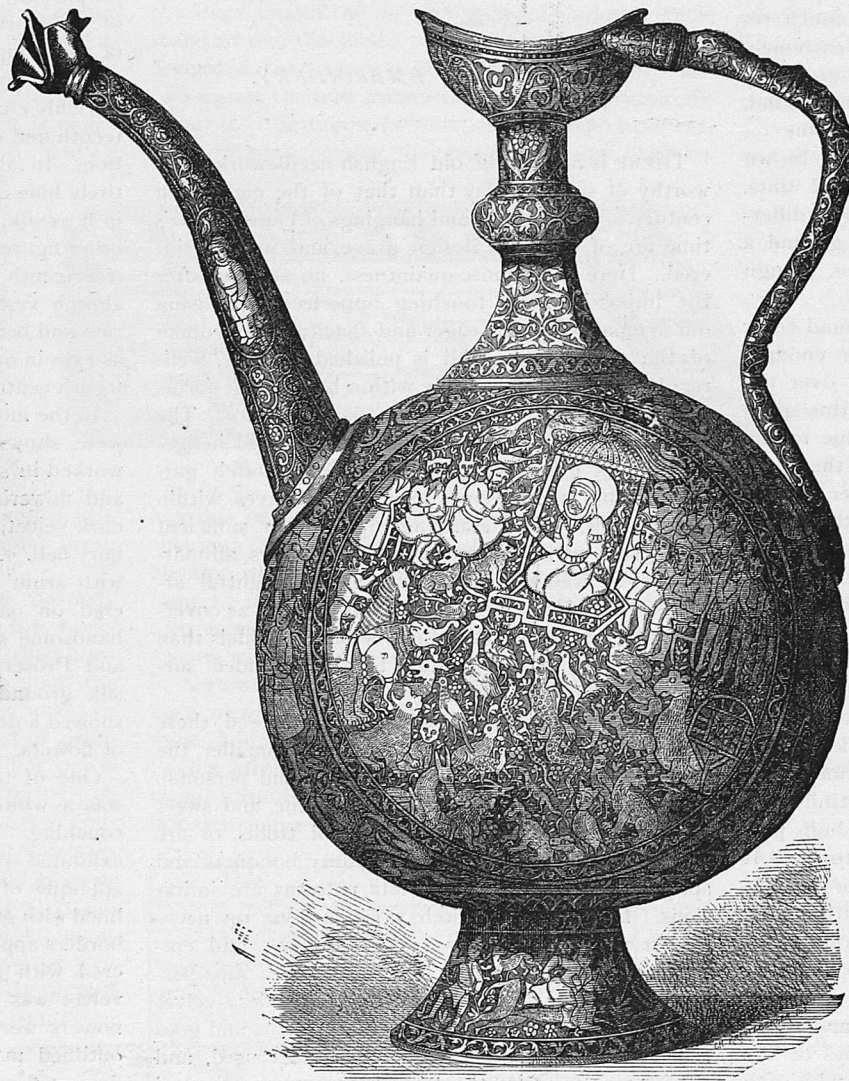
In the gun-barrel given we find an example of another mode of decoration in which the Persians excel. It is called "damascening," and consists in applying gold or silver on the surface of steel or iron. When the design has been drawn on the metal to be decorated, the surface which is to receive the precious metals is cut up like the surface of a file, but only where the ornament is to be applied. The gold or silver wire is then laid on it, and with a hammer or a burnishing-tool is forced into the harder metal. The precious metal is flattened out by the pressure, which has also the effect of closing up the cross-cuts made in the hard metal. The closing of these cuts into which a certain portion of the gold has been forced serves to hold the two metals together.

Unfamiliar as we are now with Persian art, it seems to us strange and sometimes crude, but there is little doubt, as we remarked at the outset, that it will soon be almost as fashionable as Japanese art is at the present moment.

FRÉDÉRIC VORS.

POTTERY AT THE AMERICAN INSTITUTE FAIR

ART pottery may be considered as still in its infancy in the United States, although if proper care be exercised, and talent encouraged as it deserves, it is certain that a great future lies before it. So far, the principal drawback to a more rapid advancement toward perfection has been a preference shown by the potters themselves toward playing the part of copyists of foreign designs and styles rather than paying liberally for something novel and meritorious, as well



PERSIAN ENGRAVED BRASS EWER.

cumscribing each color with a line of dark metallic oxide possessing the peculiar property of being repellent to the melted enamel and not allowing it to flow over. This method in France received the name of "faience cloisonnée" on account of the similarity between the appearance of the dark line circumscribing the colors and that of the metallic "cloison" in the enamel. It was adopted at first only by a few manufacturers, but little by little it found its way into many factories, and is now in general use.

The Turkish, Moorish, and Persian styles have so many points of contact that in a general way they may be classified as one school, and are used together in ordinary decorative work. Inscriptions from the Koran in Arabic characters are often introduced in the ornament, where they form very pleasing deco-

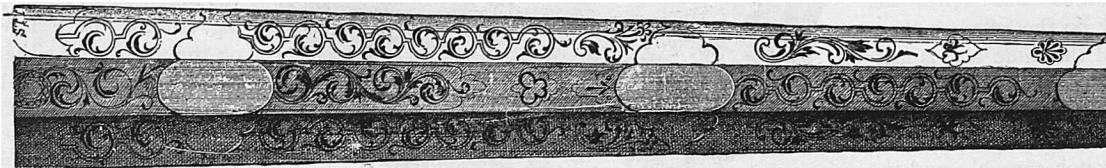
as truly American in its originality. This is a fault which doubtless time will mend, and the change for the better cannot be brought about any too soon.

American potters made an encouraging display at Philadelphia in 1876, and a second exhibit may now be seen at the American Institute Fair, which is at present being held in this city. At the previous exhibitions of the Institute there were but few spaces occupied by the works of American potters. Last year there was, indeed, but one solitary exhibit of the kind; now, upon visiting the Fair, we find eleven potteries represented, ten of which are white ware factories, the eleventh standing solitary and alone in furnishing samples of yellow and Rockingham ware. Eight of the potteries sending white ware are in Trenton, one in New York City, and another at Greenpoint, L. I. The display made by these ten, while creditable, is still open to adverse criticism. It would seem from the profuse use of bright, and sometimes incongruous, colors, that the idea of the manufacturer must have been that his fellow-countrymen, and hoped-for customers, were all afflicted with semi-barbarous tastes. At times, in fact, the natural beauties of form and material are too often entirely counteracted by the gaudy decorations with which the ware is liberally besprinkled. There are, fortunately, exceptions to these monstrosities, where the fitness of things has been observed, and these will be gladly welcomed as harbingers of hope of the coming rule of true and refined taste. The most daring flight has been taken by Ott & Brewer, of the Etruria Pottery, Trenton, the principal portion of their exhibit being



PERSIAN ARABIC VESSEL.

composed of more or less ambitious works in Parian. The leading piece of this is their bust of Cleopatra, which has fine points sufficient to counterbalance the few faults that may be found in it. It represents "an Egyptian of the Egyptians," even to the minor details of head-dress and ornaments. A great drawback to its proper appreciation is the fact of its being of heroic size, and not intended to occupy the lowly position which it now holds, and which causes it to appear exaggerated and unnatural, reminding the spectator rather of a fabled inhabitant of Brobdingnag than of a queen who once really lived and ruled. However,



PERSIAN DAMASCENED GUN BARREL.

as the first American attempt on such an extended scale in Parian statuary, her Egyptian majesty may be honestly commended, even if her face is a trifle too severe in expression for the voluptuous original. A much more characteristic and striking piece of the same statuary is the miniature bust of "a ranting, roaring Irishman," which is good in every detail. In the bust of "Our Saviour" there is a great lack of the spirituality we are accustomed to see given to such works. In fact, it reminds one more of a handsome German in a decline than of anything else. The "Venus di Milo" is a very fair copy of the plaster model of that gem of art so well known to the public,

The busts of Homer and Shakspeare, and a number of other smaller pieces, are fairly modelled, but crude in some respects. A peculiarly American design is the "Baseball Vase." This was exhibited at the Centennial Exposition, and attracted much attention from its originality and national character. The base itself is an inverted cone, the upper part or mouth holding a "dead ball," upon which is perched an eagle with outspread wings. The lower portion is encircled by a row of "bats," giving it the appearance of being



PERSIAN VASE.

fluted. Upon the base at each corner stands a player in his appropriate position as if on the field. These figures are very lifelike, and the faces are full of expression. Anatomically considered, they are far from being perfect. For instance, the "pitcher's" fingers are disproportionately long and large. The same exhibitors show a pair of handsomely-decorated vases in jasper, a quaint antique tea-set ornamented with vine leaves and a medallion head of Martha Washington, and a variety of other decorated and plain ware. In these, as well as in most of the specimens shown by the other potteries, the decorations are above the glaze.

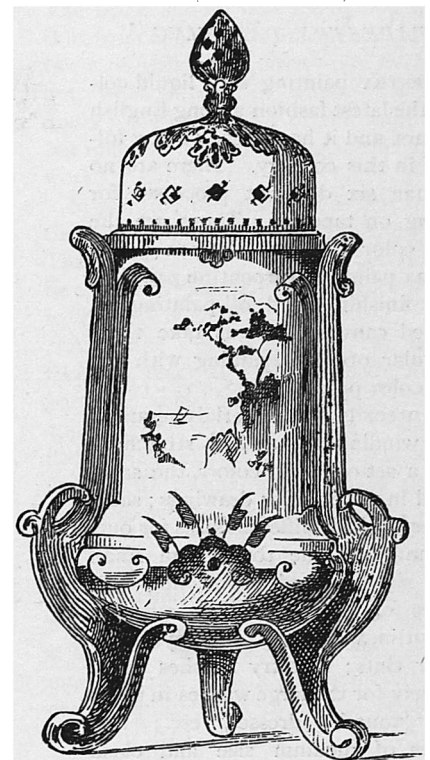
The Union Porcelain Works, Greenpoint, L. I., at the Fair of the Institute in 1877 made a display of Parian statuettes and medallions, but this year their principal strength lies in their decorated dinner and tea-sets and fruit-plates, some of which display considerable talent. A "fern" dinner-set is noticeable for the delicacy of its decorations, which stand in strong contrast to some of its neighbors. This factory exhibits a Centennial vase which, if profuse ornament were a merit, would be the perfection of art. It is Grecian in shape and American in decoration. The upper portion of the body is ornamented with medallion paintings symbolical of the various industries of this country. The lower portion illustrates, by figures "in relief," scenes in American history. The upper centre is filled by a large medallion head of Washington. Two buffalo heads form the handles. This vase is too corpulent for its height, which, in addition to the excess of decoration, detracts greatly from its claims to beauty. A little more attention to the rules of proportion would have been advantageous. "At His Post," a small group in Parian, representing a street "gamin" peeping around a chimney at a sleeping policeman on the other side, is full of humor although deficient in execution. This

Some of the decorations are good, and deserve commendation.

The American Crockery Company, Trenton, shows, among other novelties, a rustic toilet set, ivory body, ornamented with roses; and a square dinner-set, or rather it would be square if it did not have rounded corners. From the Mercer Pottery there is a gorgeously-decorated toilet-set, with cranes and marine plants as the main features. Isaac Davis, Trenton, shows decorated toilet ware, in which flowers play a prominent part, while in his dinner and tea sets bands of gold and various colors are in the majority.

One of the oldest potters in this country is James Caw, of the New York City Pottery, who has at the Fair two cases well filled with decorated ware, which contests fairly for the palm with any there exhibited. There is, perhaps, on some of the pieces an excess of vivid coloring, but the specimens shown are generally graceful in shape and well finished.

Thomas Maddock, Trenton, exhibits toilet ware differing much from any shown by the other potters. One fine set, ivory body, is decorated under the glaze with a delicate daisy pattern in subdued colors. A large Grecian vase, in stone ware, made at his pottery, is Mr. Maddock's leading piece. On one side is drawn the figure of an ancient Egyptian potter making ware. The governors of seven or eight States were present at the moulding of the vase, and each wrote his name upon it while in biscuit.



PERSIAN INCENSE BURNING VESSEL.

AN EXTRAORDINARY DECORATIVE PROCESS.

A CORRESPONDENT of The Philadelphia Telegraph writes that he has been shown some of the results of a new invention, lately patented in Paris by an English gentleman, Mr. White, which seems destined to effect a revolution in the world of decorative art.

factory also exhibits some very good specimens of decorated ware, both over and under the glaze. The best piece of the latter class is a plate in imitation of blue Dresden. An imitation Chinese tea-cup is shown, as bright and attractive to the eye as the original itself.

The Greenwood Pottery, Trenton, makes an extensive display of real American china or porcelain, both plain and decorated. This is very translucent, but differs from the French in being much whiter. This ware is said to be made entirely of American material, and the president of the company prides himself upon that fact, although he is an Englishman by birth,

The correspondent in question gravely alleges that "by this wonderful invention Gobelin and Aubusson tapestries are imitated to perfection, and by a single impression of the printing block; chromos, too, that require from thirty to sixty stones each, can be printed with a single block by this new process, with the addition of one stone merely to put in the more delicate lines; in fact, anything printed in color can be reproduced from a single block. The results of the process are indestructible, and it can be applied to any material. It takes perfectly on india-rubber, for instance. I saw a bouquet of field flowers printed on that material with all the vividness of the hues

preserved, and the picture could neither be worn off nor effaced without destroying the material on which it was printed. The reproductions of old tapestry are very beautiful and perfect, and as the material on which they are printed is as strong as linen reps, there is no danger of moths, as in the genuine article. As I write, there lies before me a piece printed merely as an experiment. The subject is the 'Lion of Lucerne,' the beautiful monument to the Swiss Guards of Louis XVI. The colors are soft shades of browns and greens, very delicately blended, and the whole looks like a piece of Aubusson tapestry. But the main beauty of this process is its exceeding cheapness. When we can cover our chairs with tapestry at from \$1 to \$2 the cover, and hang our walls and curtain our windows with reproductions of antique Gobelin at \$10 the strip, and replace fine chromos with their facsimiles at \$1 each, why, then, an actual result worth having will be attained. I saw a beautiful copy of the Murillo 'Madonna,' fully three feet in length, which was offered for sale at \$1, and printed slippers imitating worsted work which could be produced for 40 cents a pair."

TAPESTRY PAINTING.

TAPESTRY painting with liquid colors is the latest fashion among English amateurs, and it has already many followers in this country. There are no less than six different processes for painting on tapestry. These are the liquid color process, albumen painting, wax painting, turpentine painting, mixed finishing, and oil-painting on prepared canvas. Let us take them in regular order, beginning with the liquid color process.

The utensils and materials required are a winding-up easel, a stretching frame, a set of liquid colors, the same as used in water-color drawings; sable brushes of three different sizes for outlines and any fine touches in small work; short-haired, round, hog-hair brushes for filling in flat tints within the outlines and for the laying of smaller tints; tapestry brushes made purposely for the large washes in trees, skies, grounds, dresses, etc.; two sponges of medium size and close texture, one for washing the canvas, the other for wiping the brushes on; a thin wooden board as palette, surrounded in due order by bottles containing the colors in use. For tracing or transferring the subject to be painted, are further wanted some sheets of French sketching paper ("papier bulle"), tracing paper, a pricker or needle the head of which has been driven in a handle of wood, a pricking wheel, a pounce bag, and some drawing pins.

In employing the liquid color process, the artist in copying any subject must proceed thus: After the canvas has been well stretched on the frame, a sheet of "bulle" or cartridge paper of the same size is fastened on it by drawing pins stuck in the edge of the strainer, and the frame placed on the easel. The main outlines are then sketched in with a charcoal pencil, and with the lightest touch possible, and the excess of charcoal is removed by blowing lightly on the marks. The charcoal sketch is then retraced with a lead-pencil, so as to get a well-defined and perfectly distinct drawing, and the paper taken off the canvas to be pricked. Laying the paper perfectly flat on a woollen blanket, folded double, or on a board of soft wood (poplar without knots is the best), the outlines are pricked through with the needle or the pricking wheel. The needle must be held strictly upright, and the pricking wheel only used for straight or easily-curved lines, not for small details. To transfer the drawing to the canvas, the paper is again fixed to the frame, and the pounce bag, filled either with charcoal dust (black), talc (white), or a mixture of charcoal

dust and ashes (gray), gently rubbed on the pricked paper. It is necessary to rub carefully and to avoid any lapping, which would render the traces on the canvas indistinct.

When the whole is well pounced, the paper is removed from the stretcher, and the design will appear dotted on the canvas. The next thing to be done is to trace the charcoal outlines on the canvas with col-

method as water-colors on paper are executed, that is, by a series of washes or by superpositions, every additional wash given to a tint increasing its intensity.

The special technicalities of tapestry painting, connected with the material to be painted upon, can only be learned by practice; and the beginner will do well to copy first from painted copies, as the readiest means of learning to reproduce actual tapestry on canvas.

The albumen process for painting on tapestry is one of the oldest known, and it is generally agreed that the famous painted tapestries at the Hôtel Dieu at Rheims were executed by some such process. The ordinary colors employed are earths, ochres, lakes, etc., reduced to an impalpable powder and ground up with white of an egg. For spreading these colors on canvas, the whites of eggs are beaten up and mixed with an equal quantity of water, until the whole becomes a thick froth, which is allowed to settle. When the painting is finished it is next washed over with a solution of acetic acid or vinegar diluted with water, or it is subjected to a heat of 140° Fahr., to coagulate the albumen contained in the painting, and thereby fix it.

This process produces paintings in some degree waterproof, but, from the instability of the materials (white of egg decomposing rapidly), is of little practical value for amateur artists.

For wax painting the canvas is first sized with flour paste beaten up with about a third of its weight in water, and the colors are mixed with a solution of white wax and turpentine, in sufficient quantity to obtain a slightly thickened liquid. This process, which is easy to those who are accustomed to paint in oil, is even more expeditious than that of liquid colors, but it is difficult, if not impossible, to obtain tones of great strength by it.

For turpentine painting, ordinary oil-paint colors are mixed with rectified spirits of turpentine, and the same laid on to sized canvas, exactly as in the wax process.

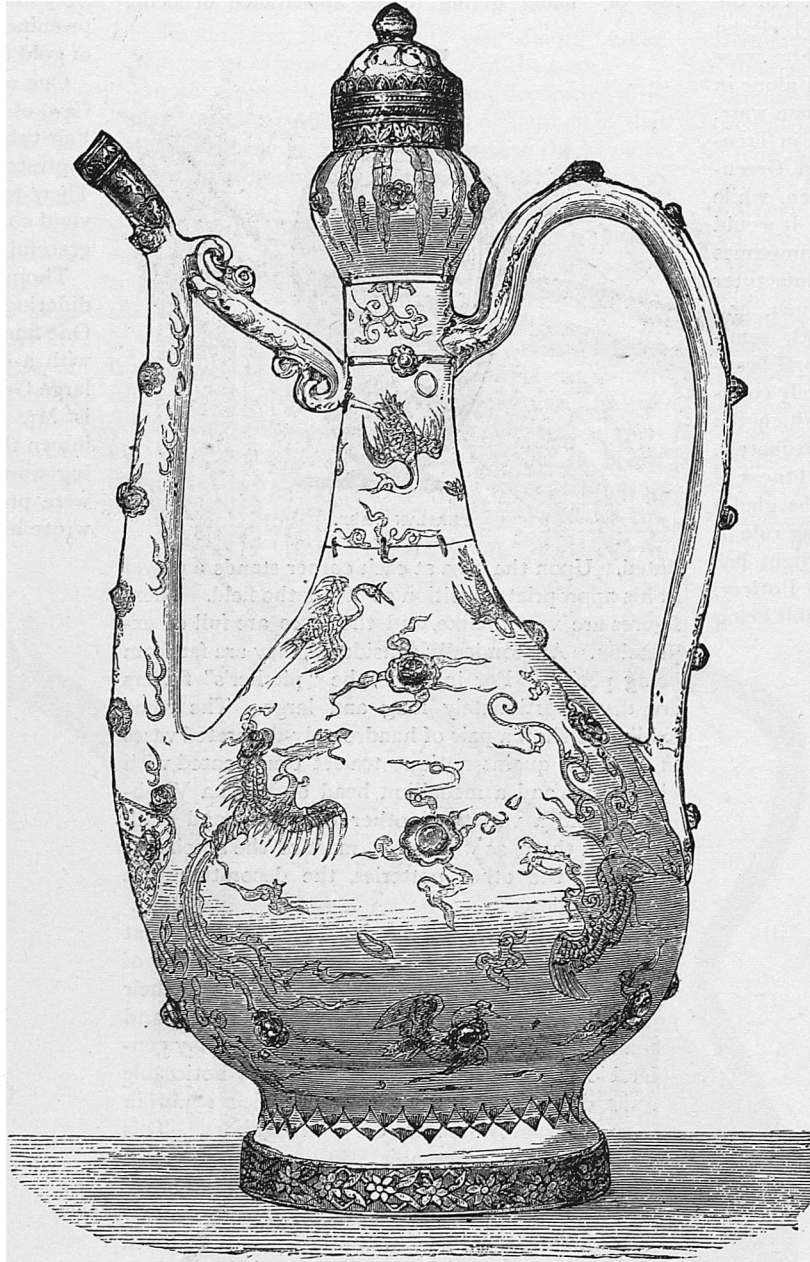
For those who thoroughly understand painting in oils, the "Mixed Painting" process has an advantage over all in which oil colors are used, inasmuch as it least interferes with

the pliancy of the canvas, which should be used without sizing. The painting is roughed in with liquid colors, and then finished with ordinary oil colors, to which are added a few drops of the dissolved wax. The oil color, being thus laid only on the surface of the canvas, leaves apparent the liquid color painting beneath, and therefore affords pleasing effects.

Oil painting on prepared canvas is specially applicable if the tapestry paintings are intended to cover walls that are liable to be affected by moisture. Canvas may be had ready prepared for this kind of painting, and may be fastened with an adhesive substance on the wall itself, either before or after the execution of the painting, the wall being previously coated with a specially-prepared mastic.

JAPANESE BRONZES.

THE bronze ware of Japan is made with the rudest possible appliances. From the beautiful and richly-chased articles which come to this country, one would expect that they were turned out of large manufactories provided with modern appliances of every description, but in reality the workshops are no better than ordinary blacksmith shops. The process is roughly as follows: The cores, which, of course, vary according to the shape of the vase or bowl it is desired to make, are made of wood, sometimes covered with straw. On this a coating of clay is placed; over this comes a layer of wax, which is moulded into the design required. Another thick coating of clay is then added, and the inner wooden mould being



PERSIAN PORCELAIN EWER OF CHINESE MAKE.

or. For this purpose the stretcher is permanently fastened on the easel, leaning slightly forwards. The outlining should be done with colors appropriate to the tone of the objects to be painted, and the colors



PERSIAN FAIENCE WITH POLYCHROME DECORATIONS.

sufficiently diluted with water to render the outline rather faint. The design thus lined on the canvas must be tapped with a switch, to shake off all the pounce powder. The canvas is now ready to be painted upon with the tapestry design, much by the same

taken out, the orifice at each end is closed. Two holes are then made at one end connecting with the layer of wax, so as to enable the wax when melted to run out, and through these the molten bronze enters, filling the interstices occupied by the wax. The subsequent process of casting is of the rudest kind. The earthen mould is placed in a small clay oven hollowed out in the floor of the workshop, the size of which depends upon that of the casting. The oven is then filled with charcoal and closed, with the exception of a circular opening at the top, on which a chimney, a foot or so high, is built of wet clay. The oven is connected underground with a wooden bellows, protected from the sparks and heat from the furnace by a small earthen or stone wall a foot high, and which is worked by hands and feet. The first operation is to melt the wax, which runs out, leaving the impression of the design stamped firmly in the surrounding layer of clay. This done, the mould is taken out and allowed to cool. It is then put a second time into the furnace as before, and the molten bronze is then poured into the mould through the holes by which the wax escaped. After the bronze has filled the mould the chimney is knocked off, the oven is supplied with fresh charcoal laid evenly round the mould, and a lid being put on the oven, furnished with small perforated holes, the bellows are set to work again for an hour or more, according to the size of the casting taken. This operation generally occupies a day. When the casting is taken out of the oven the earth outside and inside is scraped off and reveals the vase or bowl, in a rough state. It is then put into the hands of rough workmen, boys being most employed in this part of the work, by whom it is polished and scraped with a knife until it presents a smooth surface. It then passes on to the chaser, who fills in the details of the designs. When his work is done the vase or bowl is dipped into a boiling solution of vinegar, sedge, and sulphate of copper, in order to give it the proper color. A few finishing touches in the way of polish are added, and the article is finished and ready for sale.

THE SUPPLEMENT.

THE two floral designs (Nos. I. and II.) are suitable for needlework or for painting on silk.

The Japanese design for a plate (No. III.) is arranged by Camille Piton, whose skillful work is already known to our readers. The middle, representing birds and aquatic plants, would make an excellent pattern for etching on linen. The figures around the margin represent the merchant, the musician, the scribe, the tailor, the porter, the umbrella-maker, and other characteristic Japanese personages, and, singly, would serve well for corner-pieces.

IMITATION EBONY INLAID WITH IVORY.

Some of the finest imaginable decorative effects are produced by inlaying ebony with ivory. An excellent imitation of this work may be produced with the aid of the design on the supplement to the present number of THE ART AMATEUR. Cigar boxes may be used for this purpose, and boxes for cards or for napkins, made by a carpenter, and decorated by painting on them in the manner we shall describe, become very handsome ornaments. The following method of making them white may be adopted:

Steep one ounce of the best and palest glue in a pint of cold water all night. In the morning throw away the water. Take six ounces of the finest white lead in dry powder. Mix it by degrees in a mortar with half a pint of cold water, till the whole is a per-

fectly smooth, thick paste. Place it with the glue in a clean and new tin saucepan. Add half a pint more water, place it on the fire, let it boil *three minutes*, stirring it vigorously all the time. Take it off the fire, pour it into a jar, stir it till cool, and before it is cold take a clean brush and paint the wood. When *quite dry*, rub it over with sand paper to render it perfectly smooth above the interstices of the wood now filled with the lead mixture. Then give another coat of the composition, and when dry repeat the rubbing

and do not use the sand paper afterwards. Putting a white kid glove into half a pint of cold water, and boiling it for half an hour, answers nearly as well as isinglass.

To trace the design on the wood, lay on a sheet of black tracing paper, the black side nearest to the wood. On the top of this place the design, and secure it with artist's pins at the corners. Then trace over the *outline only* of flowers, petals, and leaves, with a blunt stiletto. On removing the design, the outline will be found perfect.

If tracing paper is not obtainable, rub the back of the design with a piece of red or blue chalk. Then dust off the loose particles. Place the design upon the white wood, and trace the lines with a blunt stiletto or pencil.

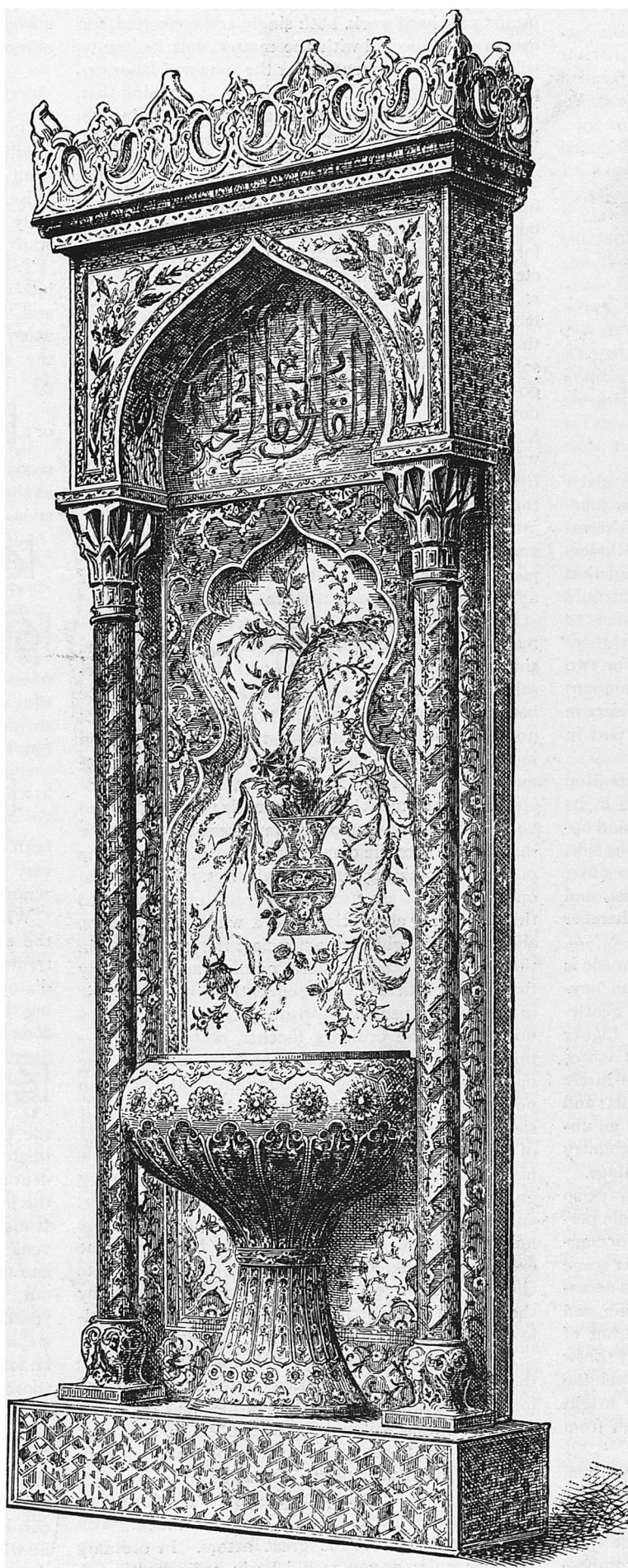
The design may be filled in with vegetable-black in powder, ground and mixed with gum water, or by holding a plate over the smoke of a *tallow* candle (not wax) there will soon be deposited on the plate a mass of unctuous black, which is the best of all paints for this work, when mixed with a little sugar candy dissolved in water, and a little thin gum water. A thin knife will mix it, and it should then be put into a pomade pot with cover, and a very little ox gall, prepared for artists, mixed with it to make the paint flow from the brush. The black should flow freely, but not too thin, from the camel's hair pencil, of which two sizes will be required—one *fine-topped*, but, when dipped in water, *full in the centre*; the other also of the same shape, but much longer, for filling in the ground-work.

In painting the design, it is best to fill in the whole of it before painting the ground. The strokes in the leaves and petals should be as fine as possible, much more so than in the engraving.

After the work is finished, two coats of isinglass, made as directed above, must be put on; each coat perfectly dry before applying the second—that is, twenty-four hours must elapse before a second coat is applied. When this, too, is perfectly dry, the work must be varnished with "white hard varnish," of which six coats must be applied, each to be quite dry before a second is applied, and the work to be kept in a warm but not hot room till it is hard and dry. After this, the box may be lined with a plain-colored paper, or with quilted silk over a piece of thick paper, or with gold paper.

THE revolution against that bulky and unsightly piece of furniture, the modern pianoforte, apparently is gaining ground in England. Messrs. Broadwood, who made for the artist Alma-Tadema the very original looking instrument described in these columns last month, have recently completed another pianoforte designed by the no less famous artist, Burne-Jones. The London World says that "the body of the instrument is, in form, a modification of the old clavecin, and peculiarly graceful." It is said to be "very quaint," which it is not difficult to believe; for it is legless, supported on a stand, and has green keys.

THE broché towel made at the Fairfield mills in Manchester, England, is described by a London journal as remarkably beautiful. The specialty of this article is that the material is figured by various devices of pattern in a terry fabric of pure white. At first sight one might suppose that the design was embossed or impressed on the fabric, but such is not the case, for the raised pattern is really woven, and hence its peculiar value as a beautiful and lasting material. A novelty in manufacture from the same mills which was exhibited in the Paris Exhibition for the first time also merits notice. By contrast of color in the terry towel, a variety of design is produced on both sides. This effect is attributable to the skilful treatment of the material, and might almost be regarded as a work of art, tending to raise the manufacture above the ordinary class of work and to place it higher than simple mechanical weaving.



PERSIAN FOUNTAIN OF FRENCH MANUFACTURE.

as before. Repeat the process five or six times, till a perfectly equal and smooth surface is obtained.

When this is accomplished, and perfectly dry, dissolve a quarter of an ounce of good isinglass in a quarter-pint of hot water, and strain it through muslin into a warm cup standing in hot water. With another brush give a uniform coating of isinglass,